

MOVABLE STATIONERY

VOLUME 7
NUMBER 3
AUGUST
1999

An Interview with Robert Sabuda, Part 1

Barbara Valenta
Staten Island, N.Y.

Robert Sabuda, winner of the first Movable Book Society Megendorfer Prize for outstanding contribution in the field of paper engineering, is a young artist whose career path has traced a bright and influential trajectory in his field. He is known internationally for the intricacy and beauty of his pop-ups, his great eye for color, and his ability to incorporate time through movement into his work. In person, he is very modest, very supportive of others in the field, and absolutely dedicated to what he is doing. It was a pleasure to be granted the time to do this interview in his New York City studio. In Part 1 of this interview, Sabuda describes his boyhood, influences, and the path that led to his phenomenal success as author of the tremendously popular Christmas Alphabet. In Part 2, he will discuss his work methods, his professional life and future plans.

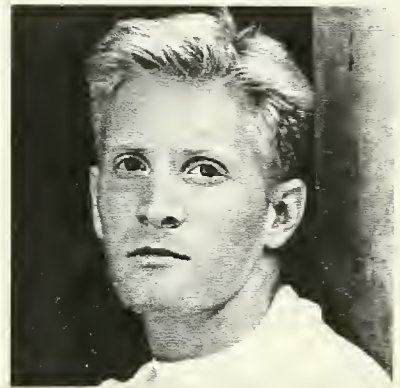
BV-Can you fill us in a little bit about your boyhood? Was there any indication then of what your future path would be? Were there any influences, role models, mentors?

RS- I grew up in a small town in rural Michigan. Pinkney, Michigan. I was always an artist, always drew and sketched. I wasn't a very good painter. My mother was a secretary for Ford Motor Company and we didn't have very much money. She would always bring home Ford Motor Company stationery for me, and sometimes she would bring home manilla folders that had been used for something else-and at that time you couldn't get card stock-there just was no such thing-so that was great and I made my first pop-ups from those manilla folders.

In school the teachers always asked me to do bulletin boards, which was fun. I used lots of cut paper and got a very good introduction to paper that way. In high school my teacher told me- in this little town in rural Michigan she said to me "You should go to Pratt". (Pratt Institute-a well known art school in Brooklyn). She took me by the hand and guided me through all four years of high school showing me what it would take to live the life of an artist. And so I applied to Pratt. That was the only school I applied to. And after graduation I came to Pratt. My

senior year of Pratt I did an internship at Dial Books for Young Readers and I really learned about publishing in general.

BV-Just general things or specific things?



RS-Well, I didn't know that pictures and words could go together. I hadn't understood the idea of a book that well.. I saw some amazing original art work for books there for the first time and that influenced me tremendously. At the age of twenty-two you're supposed to decide what the heck you want to do-and so I thought "I could do this. I could make this happen." I was always interested in graphic design, graphic imagery. Pop-Ups are very concrete. They either work or they don't. So I finished my senior year at Pratt and geared everything towards book illustration. After that it took me ten years, ten long years (to become established in this field).

BV-How did you earn a living during those years?

RS-Lots of freelance graphic work on the side, and I took all the illustration work I could get. Right after I got out of college I illustrated coloring books to make money. (I can't believe I'm telling you this!)

BV-That's a hot tip. That's very interesting.

RS-Even though it was coloring books I began to learn more about publishing. Things I didn't know about distribution and what it meant when something was mass

The Movable Book Society

ISSN: 1097-1270

Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. The annual membership fee for The Society is \$15.00. For more information contact Ann Montanaro, The Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 08906.

Daytime telephone: 732-445-5896

Evening telephone: 732-247-6071

e-mail: montanar@rci.rutgers.edu

Fax: 732-445-5888

The deadline for the next issue is November 15.

market. I hadn't heard that term before.

BV-What were some of the elements of publishing that you learned that the average person on the street wouldn't necessarily know?

RS-Well when I was young at home we could never afford hard cover books. We could afford paper backs, which was fine as long as they were books. I only discovered later that those paper backs were considered mass-market books. The hard-covered trade books cost more. The coloring books sold for one dollar. So they were mass market.

BV-Is the marketing for those two kinds of books different?

RS-I don't know. I guess it depends on the publishing house. I think it is because big stores like Barnes and Noble have more interest in trade books, while the local pharmacy is more interested in mass market books. They're not able to sell a book for twenty dollars.

BV-And are the financial returns on those two kinds of books the same, because you'd sell more mass market books?

RS-That's a good question. I think places like the pharmacies don't order as many books as Barnes and Noble.

BV-What happened next in your career after the coloring

books?

RS-Well a friend of mine from Dial became an editor at Putnam and gave me my first manuscript to illustrate. So that was my first childrens' trade book. And then the process began to snowball. One book led to another and another.

BV-These were flat books?

RS-Yes. Picture books.

BV-Were your illustrations similar to what you would do now?

RS-Actually I started out as a print-maker-a linoleum block printer-so my original book illustrations were linoleum block prints.

BV-Were they black and white, or just a few colors?

RS-Actually some of them were pretty involved-up to fifteen blocks for one illustration.

BV-So that was very intricate.

RS-Very complicated.

BV-This is very interesting because I think that's an element of your persona, that you have the capacity to really plan something-to really get into it.

RS-Yes. To really make it work. I really did a lot of that in printing because everything has to align. And you have to do that with pop-ups because everything has to work. That thing isn't going to spin around by happenstance. It doesn't just happen.

BV-But doesn't the process have a lot of trial and error in it?

RS-Oh tons!

BV-Because I usually envision planning as being over there and trial and error being over here.

RS-That could be but often the trial and error can lead to steps of progression that you wouldn't have realized in the beginning.

BV-Oh. You mean you can't just be intuitive? You have to be analytical.

Continued on page 8

Apriti Libro!

Pietro Franchi
Bologna, Italy

[This article is a translation of Franchi's book *Apriti libro! Meccanismi, figure, tridimensionalità in libri animati dal XVI al XX secolo*. Edizioni Essegi, pp. 45-51.]

In 1886 Casa Editrice Hoepli of Milan introduced *Sempre allegri bambini*, one of Lothar Meggendorfer's mechanical books. In 1871 Ulrico Hoepli had purchased T. Leangner's bookstore and publishing company. That same year a single volume was published - the first stage in the growth of a specialized imprint, consisting primarily of handbooks, that continues to this day. In the following years, Hoepli's dedication to fine printing enabled the company to publish children's books with high quality illustrations. Between 1880 and 1890, ten movable books were published. Graphically, these books are analogous to the original language editions from which they were translated. The texts are either adapted or rewritten. An examination of the mechanicals for some of these editions reveals that the lithographic designs and the numbering of the parts are in the original language. It is therefore likely that the books were printed and assembled abroad and only then imported. The truly remarkable popularity of these books forced the publisher to produce several editions of some of the titles.

In the thirties, Hoepli repeated the success of its first children's books with the "theater book." This masterpiece of the publisher's art, published in 1938, is without a doubt one of the most beautiful movable books. Designed by the great set designer Mario Zampini and illustrated by Raimondo Centurione, the result is a panorama book that opens in the round. It tells a tale that can be viewed on four planes, divided into six stage sets. The little booklet that accompanies the book even indicates how the volume should be lighted in order to

Pietro Franchi
Apriti libro!
*Meccanismi, figure, tridimensionalità
in libri animati dal XVI al XX secolo*



see the pictures at their best.

During this same period, a variety of other printers also produced editions of movable books, always basing them on translations.

In 1900 in Turin, Rosenberg & Sellier, a publishing company founded in 1883 that specialized in scientific works, published *I veri scopritori del Polo Nord* (The true discoverers of the North Pole) - an ironic adventure story of two young explorers, complete with drunken bears and dirigibles. Editrice Treves, founded in 1861, published *Giornale dei Franciulli* (The Children's Newspaper), a magazine edited by "Cordelia" (Virginia Tedeschi-Treves). Advertisements for *Gioppini* appeared in the pages of this magazine. *Gioppini* is a small theater book about the title character, a commedia dell'arte figure from Bergamo. The puppets are inserted into a magnificent stage setting. Paper rods move the figures to go along with the short rhymes of the text.

Milan's Vallardi published movable books with stories derived from classic fairy tales. These books are "Magic Pictures" in which movable strips of paper are used. When set into motion, the strips allow the subject of the story to be changed in the blink of an eye.

Fior dell'Aurora (Dawn Flower) is a beautiful example of a panoramic little theater. It consists of a single picture that unfolds across two pages with text at the bottom of the pages. It tells the story of Sleeping

Beauty. Vallardi also went on to produce many color picture books and alphabet books using chromolithography for high quality editions.

Among the publishers who, like Hoepli, devoted themselves to making movable books, the Florentine Lorenzo Franceschini is worthy of special mention: initially, as



a printer for others, then as an editor for Deposito Edizioni, and later as a publisher on his own. The discovery of a group of documents has enabled scholars to reconstruct the history of several valuable movable books produced entirely in Italy. In a letter of January 1931 to the publisher Bemporad, the printer Lorenzo

Franceschini presents proposal for making movable picture books, and in particular, for the printing of a new abridged edition of Collodi's *Pinocchio*, a title which was already in Bemporad's catalog of movable books. An agreement to make this edition was never reached. Franceschini went on to publish a few picture books under the Desposito Edizioni imprint with the general title "Le fiabe Più Belle" (The Most Beautiful Fairy Tales). The illustrations were entrusted to the painter Ezio Anichini. Four titles were slated for publication: *Cinderella*, *Little Red Riding Hood*, *Puss in Boots*, and *Beauty and the Beast*. A 1938 advertisement indicates



that *Tom Thumb* was to be added to the list. In 1943, Lorenzo's son Renato was finally able to carry out his father's project: an edition of *Pinocchio* with movable plates and high quality graphics. This edition drew on many sectors of the publishing industry. The colophon attests to the variety of firms involved in this one great publishing enterprise. In 1942 no fewer than eight operations (printers, binders, etc.) worked with

Franceschini to produce this magnificent edition. The publisher entrusted the painter Attilio Musiani with the job of carrying out the project. Following suggestions provided by the printer, Musiani contributed new illustrations to serve as the basis for creating the movable plates. Distribution of the first edition was by Marzocco publishing house. On the last page of the cover the publisher's statement reads: "Edition conceived, printed, and constructed under the careful supervision of the Author, proprietor: Cav. Renato Franceschini, Viale Italo Balbo 5 - Florence (all rights reserved)." The book was so successful that a letter of July 1943 to the publisher Giunti-Marzocco announced its fifth edition (42nd thousand). The eight movable plates accompany an abridged version of Collodi's original text. Green line drawings were also interspersed throughout the text.

Franceschini's plans for an on-going project of books with movable plates became a reality with the creation of several series. Picture books with three movable plates in "Large Format with Gold on the Cover": so reads information found in an editorial document. "Gold on the cover" was to become the distinctive feature of Edizioni Franceschini books published from 1942, the very year in which their *Pinocchio* was published, until the publishing house closed its doors.

The Garden is Open

Nancy E. Oates
Chapel Hill, NC

Fifty-five years ago when Bernice Wade, then a young bride, moved to Chapel Hill from Arizona, she bought a barren plot of land near the university and hired a local man and his mule to plow it. That first year she planted everything in the Burpee catalog - everything she couldn't grow in Arizona.

Year's later, after her husband's death, Wade's twin sister, Barbara Styles, moved into the mother-in-law apartment attached to the house and set her hand to the wheelbarrow. She never looked back.

Two years ago when illustrator Pamela Pease moved to Chapel Hill from California, she started taking daily walks through his historic Gimghoul neighborhood, past the garden of the 80-ish twins. She watched it change through the seasons, from brown to green, to the first shoots of yellow from the tulips and pink blush of azalea buds. So taken was she with the story of the twins' garden that she captured it in a picture book, complete with a pop-up garden that blooms among the pages and a packet of seeds from the sisters' garden tucked in the back.

"The garden is the center of the neighborhood," Pease says. "People stop by, chat and help out a bit. I tried to visually portray the feeling of living around the garden."

Pease might have remained just one more admirer of the garden had it not been for a requirement of her master's degree in illustration from Syracuse University that she create a 32-page picture book. The bright colors and simple shapes that characterize Pease's style as an illustrator seem custom-made to translate the brilliance of a garden in bloom to the pages of a book.

"It's a picture book for people of any age, for gardeners and for people who admire gardens," she says. "I started with idea of the illustrations and a rough idea of how the text would go. I didn't know how the ladies' story unfolded til I sat down and talked with them."

The sisters' story is the stuff of fairy tales. Their father, a gardener from Nova Scotia, ended up in a mining town in Arizona, where, undeterred by the climate, he planted a honeysuckle vine. The twins watered it with the dishwasher they threw out each day, and it climbed to the top of their chimney, three stories high. In the spring, the fragrance of the honeysuckle drew the whole town to their house, and they held a celebration that became an annual event.

Then Wade's marriage took her to the wilds of Chapel Hill. "When I got off the plane and saw all the honeysuckle here, I was in seventh heaven," Wade recalls. "I didn't know then what a pest it would be."

Like everyone in the early 1940s, Wade planted a

Victory Garden, though her gardening expertise had not grown much beyond watering the honeysuckle. The garden failed, so she hired the man and his mule to plow it under. Unbeknownst to her, the stunted vegetables and the mule droppings added nutrients the soil needed. When she planted flowers the following year, everything grew. She arranged and rearranged the plants like an impressionist painter until she was pleased with the effect.

"We'd just get all the plants settled, and I'd move them to get the colors right," she says.

By the time Styles moved in, Wade had learned about raised beds and other gardening techniques. Styles' love of animals added another dimension to the garden with the addition of feeders and cob holders for the birds and squirrels.

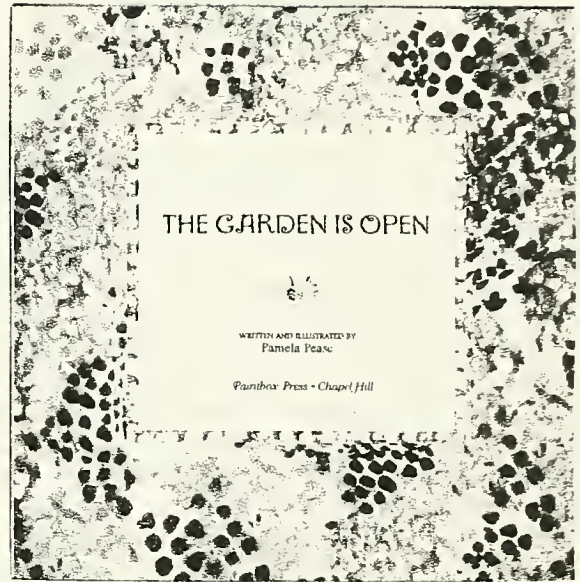
The twins garnered a well-deserved reputation as horticulture experts. Neighbors stopped by for advice and to admire the flora. They usually returned home with a few cuttings or a handful of seeds for their gardens along with advice from the sisters. The twins revived the tradition their father started decades ago of inviting the community for a celebration when the garden is at its peak.

The prospect of turning that story into a book was the challenge for Pease. She painted the illustrations for the book in oil on clayboard, which dries faster than canvas and is easier to scan into her computer's page layout program. Then she began work on the text. Because she had little writing experience, she took her text to the Society of Children's Book Writers and Illustrators conference to have it critiqued by a professional.

"I thought the text would be easy," she says. "The book is mostly illustrations with a few words per page, but it was difficult trying to say what you want in very few words and have it flow."

Pease had the graphic design capabilities and a computer with a large-format printer, so turning her master's degree project into the basis for a publishing company - Paintbox Press - was easier for her than it might be for most. She was familiar with the manufacturing process, because she ran a swimwear design and manufacturing business in Los Angeles before moving to Chapel Hill, and she had read some books on self-publishing. For this year's garden party, she printed a sample of 50 books - no small commitment, given that each book takes two hours to print, then it is sent to a binder.

The book was so well-received at the garden party that, within a week, Pease had orders for 100 more. A representative from Barnes & Noble in Durham came calling, as did Quail Ridge Books in Raleigh. She is now collecting price quotes from printers in hopes of ridding the book of its "limited edition" status.



"It's only limited by the number of hours I have in the day to catch the pages as they come out of the computer," Pease says.

The book's title *The garden is open*, comes from the discreet wooden sign the sisters post on their front lawn whenever they feel the garden is ready for visitors.

Every week hundreds of admirers wander through the garden paths to enjoy the waves of azaleas guarded by phalanxes of tulips, blue phlox, columbine and Russian forget-me-nots. Blue and red anemones form a welcome mat in front of the dogwoods and magnolia trees. A lady Claire camellia reaches all the way up to the second story deck.

"We spend as much time as we can working in the garden," says Wade, wearing a shirt with goldfinches and thistles painted on it. "Every bright day."

"Sometimes we stop to pay bills," Styles notes.

"We mow and make cuttings, but we don't wheelbarrow anymore," Wade says.

"We do the potting under the desk," Styles says. "It's not pretty to watch."

"It's been 55 years in the making," Wade says. "Every year it is prettier and bigger," Styles says.

Wade and Styles were flattered when Pease approached them last year with the idea of doing a book about their garden. They, too, are pleased with its success.

"It's a charming book. The colors are so beautiful, and it's poetic," Wade says.

"When people come to visit, we make them read it out loud," Styles adds.

Reprinted with permission from *The News & Observer*, April 24, 1999.

Tredimensionelle scener och Rörliga figurer

Theo Gielen
The Netherlands

That exotic title in Swedish is the title of the chapter on books with "three dimensional scenes and movable figures" in a recent book written by the Nestor of bibliography and history of children's books in Sweden, Professor Göte Klingberg. In this book, *Den tidiga barnboken i Sverige. Litterära strömningar, Marknad, Bildproduktion* (The historical children's book in Sweden. Literary trends, market, production of pictures) Mr. Klingberg describes the early, nineteenth century history of pop-up and movable books in Sweden; to our knowledge the first record of this.

In the chapter describing the international trade in children's picture books he writes about "imported picturebooks with deviating design" as there are books with changeable pictures, three-dimensional books, leporello books, linen books, shaped books and books with uncommon bindings published in Sweden in (mostly the last 25 years of) the 19th century.

Though we didn't know too much about the history of Swedish pop-up and movable books in general, it was very interesting to read about the international circulations of so many titles we know as highlights in the history of novelty and movable books, almost all originating from either England or Germany. While we traditionally think of international co-productions of children's picture books as a phenomenon which developed after the Second World War, Mr. Klingberg shows convincingly how European printers and publishers marketed their products worldwide from the 1860's onward. Illustrating this for the Swedish market he challenges the writing of the international history of movable books to show how the European makers marketed their productions in countless languages all over the world - using their own imprints or using existing publishing houses in the various countries. Packaging is not an invention of our times.

Since we don't think too many members of The Movable Book Society are able to read the book in Swedish, we here will review the most interesting sections of the books, adding to the Swedish titles the more well-known titles from the original English and German editions of the mentioned books, and (sometimes) filling in information gaps for Mr. Klingberg.

In the chapter on books with changeable pictures

Mr. Klingberg distinguishes nine categories:

- * Paper doll books
- * Books with double-sided printed flaps at three sides of the pages
- * Books with pictures on pages of various widths
- * Heads, bodies and legs
- * Books with a hole in the place of the head
- * Books with pictures with an underlying variant
- * Venetian blind books
- * Books with transparencies
- * Books with cut-out pictures

Paper doll books (Mr. Klingberg calls them "books with inserts") are generally known from the series done by S. & J. Fuller in London in the 1810's. It is less well known that at the same time such books were produced in Vienna, too, by the firm of Heinrich Friedrich Müller, in a slightly different way. At least two of the titles of the Viennese production were published in Swedish editions by J.F. Walter, Stockholm, in 1825: *August fövandlingar* (reprinted in 1831 as *Den unga August*) and *Isabellas förvandlingar*, being translations of the original Austrian titles *August Verwandlungen* in which the (nude) boy August, pictured in copper engraving on a small card, can be clothed by overlaying cut-out pictures in six different ways, changing from a soldier to a troubadour with harpsichord, etc. In *Isbellens Verwandlungen*, the girl Isabelle can be clothed as a nun, a farm girl, in a ball dress, etc. The two books are also known in German, French and Dutch editions.

Books with double-sided printed flaps at three sides of the page, that can be unfolded and give successively "further" stages of the pictured events. As an example is given *Skåde-album för snälla barn*, published in 1876 by Huldberg in Stockholm with two picture pages folding out to 52 x 32 cm. and showing, respectively, a children's ball and a circus scene. Using the six pictures on the three flaps and folding them out or laying them just to overlap the base picture (they always mix up), the picture can be changed in many different ways.

Though Mr. Klingberg couldn't trace the foreign version, the book is reminiscent of a French original and was probably printed by Emrik & Binger from Haarlem in the Netherlands. We could not find any French book with this technique but did find an English book showing this same technique of folding flaps on three sides of the two picture pages: *The magic picture book*, London, A.N. Myers & Co., n.d. (but published in 1875), with plates of the "Zoological Gardens" and "Pauline, or the little housekeeper" and printed indeed by Emrik & Binger.

Continued on page 11

**The 3rd Conference of
The Movable Book Society
will be held
September 2000**

New York City

**in conjunction with the exhibition
"Brooklyn Pops Up" and
New York is Book Country**

Current Book Exhibitions

Germany - Meggendorfer

Peter Schühle
Loxstedt, Germany

The extraordinarily comprehensive Meggendorfer-Collection of the Norddeutsches Spielzeugmuseum (North German Toy Museum) with more than a hundred objects is presented to the public for the first time. Besides a diversity of printed matters there are also some of Meggendorfer's original hand drawings to be seen in the exhibition. Thanks to a personal lender, the rare revolving pictures, which Meggendorfer developed about 1895 for the Wilhelm Loos publishing corporation, are a special point of attraction in the museum. Some of them were not issued and were samples for the publisher! The last comparable Meggendorfer exhibition took place about nineteen years ago. (The Christmas exhibition of 1980 in the Munich Town Museum included items loaned from New Yorker Justin Schiller's Meggendorfer Archive, which was sold by auction in 1982 at Sotheby's in London.

A special highlight is an enlarged reproduction showing a compartment of a train with four revolving disks to be turned by the visitors. The visitors can learn about the principle of movables while looking at reprints and playing with them. The exhibition can be visited til end of October at Norddeutsches Spielzeugmuseum, Poststr. 7, 29614 Soltau. It is open from 10 am to 18 pm (last entry: 17 pm). Tel.: 05191-82182 or -2620.

Arizona - Annual Exhibit

James Sinski
Tucson, Arizona

The 12th Annual Pop-up and Movable Book Exhibit will be held at the University of Arizona in Tucson. The exhibit can be seen from Wednesday, December 1, 1999 through Friday, January 28, 2000 at the University Main Library. It will be housed in Special Collection Lobby and the main and third floor. For the opening date only, David Carter will speak informally and sign his books from 9:00 a.m. until 11:00 a.m. An exhibit of books and pop-up advertising that Mr. Carter has worked to create will be found in the exhibit cases in the Special Collections lobby. The books to be signed need to be purchased before the opening because the library does not sell books and only a very limited number of pop-up and movable books are sold at the University Book Store. New books published during the past year will be exhibited in the cases in the Main Library building.

This exhibit is free and open to the general public. A catalog will be available for those attending the exhibit at no charge.

The Library and Special Collections hours can be obtained by calling 520-621-6441 or 520-621-7440.

Spain - A Century of Pop-ups

Quim Corominas is the curator of an exhibition of pop-up books being held in Cirona, Catalunya, Spain from December 17, 1999 through January 15, 2000. Between 250 and 300 books will be exhibited. A catalog, "Pop-up, llibres movibles i tridimensionals," is sponsored by Fundació Caixa de Girona, Centre Cultural de Caixa de Girona.

For more information contact Quim at qcorominas@arquired.es.

New Jersey - Artist's Books

The Gallery of South Orange, New Jersey is celebrating the book arts with a major exhibition entitled "Beyond the fold: Artist's books from traditional to cutting edge." The exhibition, co-curated by Ed Hutchins, opens on September 12 and continues through October 31, 1999.

In addition to the exhibition there are workshops including paper making, letterpress printing, book making, gocco printmaking, and pop-up structures as well as lectures and performances. For more information call the South Orange Department of Recreation and Cultural Affairs at 973-378-7754.

Sabuda interview, continued from page 2.

RS-That's right. Now I can be intuitive. Now I can mentally visualize something working.

BV-Because you've built up a visual 3-d vocabulary.

RS-I love precision when I make collage papers and wet the paper and splash color on it I love the freedom of that, but then I have to make something precise out of it. Not all my work is like that though. Some of it is very broad.

BV-I think that the precision is intriguing to people. So going back to the progression of your career- what happened after the linoleum prints? What came next?

RS-I started to work more in paper and discovered my love of paper-which I'd always had but hadn't had the opportunity to explore...doing paper mosaic illustrations, 2-d cut paper things which led in a natural progression to pop-ups, adding an element of dimension and of time (movement).

BV-Are you totally self-taught as a paper-engineer?

RS-Completely. I looked at other peoples books to figure out the hows and whys of it-and I'm happy to be part of that. You do variations on a theme by so-and-so and they do the same.

BV-I saw an exhibition a few years ago that showed how the Impressionists borrowed from each other. So it's nothing new. Someone would start a theme and someone else would pick it up and do a variation on it.

RS-Yes. In the last year I've noticed some of my mechanisms appearing in the books of others. So it's come full circle. It's an interesting feeling. They're doing what I did.

BV-When you made your first pop-up book was it very intentional that you wanted to do a pop-up?

RS-Well it was in 1994 and it was *Christmas Alphabet*.

BV-*Christmas Alphabet*? That was your first pop-up book? You must be kidding!

RS-No I'm not.

BV-So you've been doing this for only five years. That's extraordinary isn't it!

RS-I don't know.

BV-Who published it?

RS-Orchard Books. I think it's a division of Grolier.

BV-So tell me the story of *Christmas Alphabet*.

RS-I knew I wanted to do a Christmas book. Being from Michigan the winters there are so white and beautiful. Everyone said if you want to do a Christmas book it will really have to be unusual because there are so many of them each year. At that time I was working on package design. I was doing a lot of that at the time-for products-just to pay the bills-and I was looking through a catalog and I saw a picture of a very graphic white dove against a very bright background. And I thought "I love that! Wouldn't it be great if I could do a Christmas book like that, very shapey and simple." Up until that time everything that I had done had been very illustrative and involved looking. And I thought "Wouldn't it be nice to go in a totally different direction with this book." And I wanted to make a pop-up book. But I didn't know how, so I had to go out and teach myself the basics. What a huge undertaking. Why did I have to pick a project where I'd be making twenty-six pop-ups? It was an artistic challenge and I love challenges. Even if I fail I'd rather give myself the challenge and say I failed. Sometimes it's exhausting but I'd be bored if I didn't have artistic challenges in my life. I originally took it to Dial Books For Young Readers, and they just didn't feel they could handle it. So I took it to a packager. "White Heat" and they sold it to Orchard Books. Because I didn't have any production understanding about what I'd have to do to make this happen., and they did.

BV-If you take something to a packager do you get a much lower percentage remuneration?

RS-Yes. Less then one half of what you'd get if you went to a publisher. *Christmas Alphabet* is still out there. It was a learning experience, a stepping stone to other experiences, and that's what life is.

BV-Did you give "White Heat" a full dummy" (a full 3-d mock-up of the book)

RS-I gave "White Heat" a partial dummy. I think it was only eight pop-ups.

BV-And so it was taken on that basis?

RS-It was. They loved it and said "We'll find someone to do this."

BV-What was the timing on all this?

Update from New Zealand

Charles Duke
Christchurch, N.Z.

RS-Dial got it in 1992 and had it for a year before they said “No”. It came out in 1994, one year after I gave it to “White Heat”.

BV-Do you think authors should have a moratorium on how long a dummy stays with a publisher before a decision is made?

RS-I think publishers should be able to give a definite yes or no within six months as a courtesy, including pricing and so forth. I also believe multiple submissions are all right as long as the publisher knows from the beginning that you’re making multiple submissions. I’d make three dummies.

BV-How many spreads? (Open double pages)

RS-At least three spreads, one in color.

BV-Can the publisher figure out manufacturing costs on the basis of just a few spreads?

RS-I think a good manufacturer should be able to.

BV-So once *Christmas Alphabet* came out, it’s like “the rest is history”.

RS-Like a wave.

BV-But you love it. Don’t you?

RS-I love being my own boss, but I don’t like the deadlines-and having to live up to one’s own reputation in terms of sales and so on and the expectations of others can be stressful.

BV-How did you know *Cookie Count* would sell?

RS-I knew it wouldn’t be the kind of financial reward that a holiday book would-that has that built in, so I had to be willing to live with that, and the publisher did too. Also, I have to be able to do the kind of books I want to do.

BV-Right. So there’s still that tension that has to be resolved.

BV-Yes. Because publishers would like nothing better than to have me do a Christmas book every year but I don’t feel I can do that-or want to do that.

Part 2 of this interview will appear in the December issue.

In Volume 7, number 1 Charles Duke described the difficulty of being a collector in New Zealand. On June 10, 1999 he reported this update.

I write this e-mail so that it can be seen that my faith in the human kind has again been rewarded.

On the 21st of April, 1998 (now note the 1998) I ordered a book called *Black cat, white cat: A pop-up book of opposites* (the paper engineer and author is Chuck Murphy, ISBN 0689814151). Books.com, with its usual excellent and prompt service, shipped the said book on the 19th of May, 1998, just as soon as it was published.

Now by mid-August I became a little concerned at the non-arrival of the aforementioned book (one could take the position that I was a tad impatient after only 13 weeks, but so be it) and thus contacted Books.com. Whereupon they, within 24 hours, dispatched another copy, via air mail, at their expense. An excellent, excellent response. The second book arrived in 8 days and all was well with the world.

It is now the 2nd of June 1999 (now note the 1999, the current year!), a package arrived from Books.com. One I was not expecting, but one that on opening contained, to my surprise, a pristine copy of *Black cat, white cat!*

On careful examination of the package the following sequence of events was discernible:

- * posted in the USA on 19th May 1998
- * arrived in Boroko, Papua New Guinea sometime in December 1998
- * Arrived in Darwin, Australia sometime in February 1999
- * Arrives in New Zealand, at the correct address and in perfect condition on 2nd June 1999.

After almost 13 months it made a perfect landing! Is not life highly entertaining? My thanks to Books.com for their service and patience with us folks from “down under.”

MOVABLE REVIEWS

ROBERT SABUDA

- 1 ☆ - AWFUL
- 2 ☆ - POOR
- 3 ☆ - OK
- 4 ☆ - GOOD
- 5 ☆ - SUPERB



Chuck Murphy's Bow Wow. Little Simon. 0-689-82265-0. \$12.95 US, \$19.25 Can. 17x17cm. 10 pages. 10 pops, 1 pull tab. Art: Simple yet sophisticated computer art. Plot: Learning about different shapes with the help of our canine friends. Understated and gorgeous. A delightful gem. Paper Eng: Somewhat complex.



The elements of pop-up. By David A. Carter and James Diaz. Little Simon. 0-689-82224-3. \$34.95 US. 22x32cm. 9 spreads. 1 large pop, 30 small pops, 8 pull-tabs, 4 wheels, 2 flaps. Art: White, graphic pops against brightly colored backgrounds. Plot: Why do pop-ups "pop-up?" All questions are answered here. Beautifully designed and executed. Subtitled "A pop-up book for aspiring paper engineers" but it's also for other fans (collectors, architects and even mathematicians) who wonder how movement and the third dimension work together. Includes a brief history of pop-ups and how they are designed. Paper Eng: Simple to complex.



Good night. By Jan Pienkowski. Candlewick Press. 0-7636-0763-0. \$14.99 US, \$20.99 Can. 17x28cm. 5 pops, 4 tab/flap mechs, 1 wheel. Art: Confusing computer art. Plot: All the reasons you fear going to bed at night. Interesting idea but it doesn't really work. Is it supposed to be cute or scary? Paper Eng: Simple to somewhat complex.



The Hobbit. By J.R.R. Tolkien. Ill: John Howe. Paper Eng: Andrew Baron. Harper-Festival. 0-694-01436-2. \$19.95 US, \$28.50 Can. 20x27cm. 5 spreads. 5 multi-piece pops, 4 tab/flap mechs, 4 pullout side panels with text. Art: Realistic watercolor. Plot: The famous, fantastical world of wizards, elves and dragons appear for the first time (I think) in pop-up form. The illustrations are good and the pop-ups are good but for some reason they don't really fit together all that well. Perhaps the fact that it's such a dark, murky tale makes the task that much more formidable (but what a beautiful front cover!). Paper Eng: Complex.



Jack - it's a sunny day. By Rebecca Elgar. Paper Eng: Paul Wilgress. Kingfisher. 0-7534-5209-x. \$10.95 US. 20x20cm. 7

spreads. 6 pull tabs, 6 flaps. Art: Humorous, brightly colored watercolor. Plot: Jack the dog finds lots of things to keep him occupied on a sunny day. Simple and cute for very young readers. Paper Eng: Simple. Also: Jack - it's a rainy day.



Max. By Ken Wilson-Max. Paper Eng: David Bennett Books. Hyperion. 0-7868-0412-2. \$12.95 US, \$17.95 Can. 20x22cm. 6 spreads. 4 tab/flap mechs, 1 wheel, 5 flaps. Art: Brushy, brightly colored paintings. Plot: Meet Max and his two animal housemates. A delightful romp for young readers (especially the wiggling Jell-O). Beautiful, simple art. A great introduction to diversity for young readers since Max is the first continuing character in a series that's black. Paper Eng: Simple.



The pop-up book of phobias. By Gary Greenberg. Ill: Balvis Rubess. Paper Eng: Matthew Reinhart. William Morrow and Co. 0-688-17195-8. \$24.95 US, \$34.95 Can. 22x28. 12 spreads. 10 pops. Art: Slightly surreal airbrush. Plot: Your favorite phobias packaged to look like an encyclopedia. Surprisingly adult content with a bit of wicked, dark humor. Give it to your favorite neurotic. Paper Eng: Complex.



Robert Crowther's most amazing hide-and-seek numbers book. Candlewick Press. 0-7636-0809-2. \$14.99 US, \$20.99 Can. 27x20cm 6 spreads. 20 tab/flap mechs, 16 flaps. Art: Humorous watercolor. Plot: Every creature imaginable helps you count from one to 100. Lots of little things for busy hands to do. Cute, but a little rushed looking. Paper Eng: Very simple.



Snappy little numbers. By Kate Lee & Caroline Repchuk. Ill: Derek Matthews. Paper Eng: Richard Hawke. The Millbrook Press. 0-7613-0437-1. \$12.95 US. 22x27cm. 10 spreads. 10 pops. Art: Humorous, brightly colored computer art. Plot: 10 different animals playfully show how (and what) they eat. Fun concept and nice artwork. For young readers. Paper Eng: Simple.



Let's play. Text: Debbie MacKinnon. Photos: Anthea Sieveking. Paper Eng: Ania Mochlinska. Little, Brown. 0-316-64897-3. \$7.95 US, \$10.95 Can. 18x22cm. 8 pgs. 5 pull tabs, 2 flaps. Art: Realistic photos. Plot: Different play activities that child engage in. Well designed and simple. Many diverse children represented. For very young readers. Paper Eng: Simple.

Continued from page 6.

It does not appear to be the original version of the Swedish book, but it seems obvious Meyers & Co. also did a book with the two mentioned changing pictures.

Books with pictures on pages of various width. He means by this those books in which a base plate is covered by picture pages that diminish and grow in page width but always mix up with the earlier and coming pages, and that “tell” the story by turning the pages. Given here as an example are *Lustig panoramabok 1. Patra Trögelins underbara reseäventyr berättade af en barnvän*, Stockholm, Huldberg, 1878 and *Lustig panoramabok 2. Hvad mamma berättade om qvällarne för siner barn*, same publisher, 1879, both with pictures printed by Emrik & Binger. Though not mentioned by Klingberg, we recognized in them as two parts of the “Changing Panoramic Toy Book” series by Dean & Son from London: *The Diverting history of Johnny Gilpin* and *What mother told her children at night*, advertised as “fifteen feet of oil colour pictures forming nine grand tableaux.” The English edition was printed at Emrik & Binger’s, as was the Dutch version of this series of four titles.

Heads, bodies and legs, or as Mr. Klingberg describes them: books with pages printed on both sides and cut horizontally as to give different pictures by turning the (parts of) the page. Three early titles in Sweden were published from 1876 to 1879 by Huldberg in Stockholm, all three with pictures printed again by Emrik & Binger: *500 Lustiga förvandlingar* (1876), *Mjöltnare-Pelles Katt* (1878) and *Den lila Rödpan* (1879). Here again Mr. Klingberg doesn’t mention the Dutch and Spanish versions; and edited in New York by Dutton as “Surprise Toy Books.” Their original titles: *Surprising comical characters with transforming pictures capable of over five hundred metamorphoses*, *New Puss in Boots* and *Little Red Riding Hood*.

Books with a hole in the place of the head, the head being printed on the inside of the back cover and visible through all the pages. The example is *Gubben med skäpet* (no publisher information, but also by Huldberg in Stockholm, 1877) that has a person pictured with a head on the verso of the first page and one on the recto of the last page; the pages inbetween are printed with persons on both sides and have the hole instead of their faces. Once more, here was an original Dean title, from the same series of “Dean’s Surprise Picture Books” now the title *Dame Wonder’s changing characters* and *Peep show picture books*, also printed by Emrik & Binger as were the Dutch and Spanish editions.

Books with pictures with an underlaying variant. Every picture here has a half-page flap pictured both sides and pasted on in the middle of the picture in such a way that you see one picture when the flap lays down, and another one when you lift the flap and turn it down on the upper half of the first picture. Given are two books printed at Hochdanz in Stuttgart, Germany: *Den makalösa Bilderboken eller de underbara förvandlingarne* (1873) and *De underbara förvandlingarne. Ny bilderbok* (1876) both published by Oscar Lamm, Stockholm. They both have the same movable technique as we know from *Walter Wonderment’s wonderful treble changes* by Dean & Son, but the Swedish books originate from Germany where the titles are known as *Das wunderbare Bilderbuch* and *Neues Verwandlungs-Bilderbuch* published with the illustrations of Wilhelm von Breitschwert by Julius Hoffman in Stuttgart and are also known in French versions.

Venetian blinds books, better known as dissolving pictures in which each picture is made up of a series of slats, a second series being operated by a tab to slide over the first and thus to form a contrasting picture. It is seen in *Nöjsamm förvandlings-bilder*, 1877, at Huldberg, Stockholm. It is the Swedish version of Dean & Son’s revised edition of *New book of dissolving views*, first published in 1860, now printed by Emrik & Binger and therefore also known in a Dutch version.

Book with transparencies. This is exemplified by Stockholm’s Albert Bonnier’s 1880’s title *Transparenter förvandlings-taflor till sex af de vackraste äfventyr för barn och ungdom*. Effectively this is a portfolio with a textbook of six fairytales by Grimm, Bechstein and Franz Hoffmann, and six loose pictures in passepartouts. The pictures are underlayed by another picture that becomes visible when held to the light: so called “Phantasmagoric Plates.” Here the original German edition is *Transparent Verwandlungsbilder zu sechs der schönsten Märchen*, by Theodor von Pichler and published in 1879 by Gustav Weise in Stuttgart.

Books with cut-out pictures, here restricted to books in which the pictures have to be completed by cut-outs from especially added pages. It is illustrated with three titles published in the series of “Ledsakböcker för små barn” in 1873 by Albert Bonnier Stockholm. The titles are: *Huset som vi bo uti*, *Barnkammerens leksaker* and *Yrkenas bok*, being three of Warne’s “Picture Puzzle Toy Books” published in 1869-70 in England as *The house we live in*, *The nursery play-book* and *The book of trades*, with chromolithographs by Kronheim.

Mr. Klingberg continues with a short paragraph on books with three-dimensional scenes and movable figures - from which we borrowed the title of this article. Here he lists some Swedish editions of books with pictures that fold out, pop up, have to be set up or folded down; some of them being combined with tab-operated movable parts. He first describes the 1883 book by Oscar Lamm in Stockholm published in a Swedish edition, *Stort menageri*, originally published in Germany in 1882 at Schreiber in Esslingen as *Grosse menagerie*, a book in which six illustrations of wild animals in their native habitats lift up to reveal them as zoo animals in their rectangular 3-D cages. An English edition appeared in 1884 under the Schreiber imprint as *The great menagerie* and most will know the books from its 1979 reprint. Less known will be that this book also appeared as a leporello making it possible to show the six cages standing one beside the other; and it was published also, as this Swedish edition is described, with the loose pages in a portfolio, giving the opportunity to place the fold-out cages in any desired order.

A year later, in 1884, Lamm brought another three-dimensional Schreiber book in Sweden: Isabella Braun's *Allranyaste teater-bildbok med rörliga figurer*, originally published in 1883 as *Allerneuestes theaterbilderbuch* but also published in American and French versions at the same time. The book shows four folding theatrical grotto-effects in which some parts are made movable by tabs. It is now mostly known by the 1981 reprint as *The little actor's theater* published by Philomel Books.

Two other theater books with movable figures were published earlier by Lamm: *Stor utomordentlig Kasper-teater med många lefvande kolorerade gubbar. I. herr Kasper och hans upptåg i staden och på landet* being the 1866 Swedish version of *Schreiber's grosses puppentheater* (1864) with six tab-operated Punch and Judy scenes illustrated by Carl Haerberlin. And about 1876 the *Ny Kasper-teater*, printed in Germany and published in London about the same time by Dean & Son as *Royal Moveable Punch and Judy*.

A final variation of picture books with movable figures is represented by four books originating from Dean & Son and published in Swedish versions in 1891-92 at Enval & Kull in Stockholm: *Öfverrasknings-bildbok, En badresas nöjen, En utflykt till landet* and *Histörinen om en gammal sockertunna*. We recognized the wonderful "Dean's Surprise Model Series" published in the same years and showing four beautiful books in which the pictures lift from the pages by the use of

strings fastened to the opposite pages. This rather unique technique, to our knowledge used only for this four book series, enabled rounding forms for the first time (for examples a rounding lighthouse). The original titles of the series, known also in a French edition, are: *Surprise model picture book, Seaside fun, A visit to the country,* and *The tale of an old sugar tub*.

Mr. Klingberg finishes this section of his book with paragraphs on Swedish editions of panorama books (concertinas/leporellos) from foreign origin. There were three Meggendorfer titles published by Oscar Lamm, Stockholm including *I cirkus* (1886), the well-known *International Circus* - but maybe better placed in the former chapter of books with three-dimensional scenes - and *Från barnkammeren* (1888), known in Germany as *Der Viehmarkt*. He also includes the five title series of "Dean's Cardboard Panorama Toy Books," published in 1890, and other originally German and Dean panoramas.

Finally there is a paragraph on linen picture books, shaped books and books with a variant binding; for this last category listing the 1891 Swedish editions of the "Dean's Pantomime Series" of shaped theatrical books opening from their midsts: *Askungen, Robinson Crusoe, Lila Rödkappan* and *Skönheten och odjuret* (Cinderella, Robinson Crusoe, Little Red Riding Hood, and Bella and the Bear), known also in French, Dutch and American (McLoughlin) versions.

Eleven of the most significant books from the various categories are pictured in full color in a special picture section of the book.

As said already, we think Mr. Klingberg did a good job in this systematic study of the production of Swedish novelty and movable books that originated and/or were printed abroad, though it made us very curious to read about original Swedish productions. By restricting himself to the international aspects of the subject, he initiated the study of the still unwritten history of the international production and exchange of these children's books from the 19th century seen from a comparative point of view; to trace the forerunners from long ago to Intervisual, Carvajal, Tien Wah Press and all those others that work together to enlarge our collections.

Göte Klingberg, *Den tidiga barnboken i Sverige. Litterära strömningar, marknad bildproduktion*. Stockholm, Natur och Kultur, 1998. 240, XVI pp. ISBN: 91-27-07075-1.

In the News

✓ Movable Book Society member Annie Tremmel Wilcox is the author of *A degree of mastery: A journey through book arts apprenticeship* (New Rivers Press, 0-8982-31884-4 \$27.95). The memoir describes her apprenticeship in bookbinding and conservation at the Center for the Book at the University of Iowa. The text is richly descriptive with both technical jargon and personal insight. As she learns her craft she details the construction of books and the layers of the book structure needing repair and describes how the book is taken apart, washed (when needed), and reconstructed. Her tools are carefully chosen or manufactured to fill every need.

To quote the Kirkus reviews "Book lovers will love this book."

✓ Intervisual Books has signed a multi-year agreement with Los Angeles, California-based PorchLight Entertainment to create, produce and distribute interactive books based on the popular children's television series, *Jay Jay the Jet Plane*.

Terms of the agreement call for the first books to be exhibited at the Frankfurt International Book Fair in October. The books will hit the United States retail market in Spring 2000 and will include the hide-and-peek books, pop-up playsets, and other interactive, high-end formats.

✓ A new museum recently opened in Germany, a special J.F. Schreiber Museum, the publishing house that brought not only Meggendorfer movables but also other pop-ups, movables, and picture books for almost 200 years. The address is:

J.F. Schreiber Museum
Untere Beutau 8-10
73728 Esslingen am Neckar, Germany
Telephone: 0711-3512 or 3240

Questions and Answers

Q. Studying the history of the Dutch movable books I recently came across a so-called "Dress book" in which the dresses of the characters on the pictures are formed from applied pieces of fabric. Its title reads: *Rudolf en Susanna, of Beloond ouderliefde*. Door den schrijver van het kleedingboek *Lina* of het vermiste kind. Naar het Engelsch. (Rudolph and Susanna, or repaid parental love. By the author of the Dress book *Lina* or the missing child. After the English.) Published in 1862.

Since the title says explicitly the book was translated or adapted after the English, and was written by the author of *Lina*, the book that was the Dutch adaptation of *Rose Merton, the little orphan*, published as *Dean's new dress book* in 1860, it seems reasonable to think there has to be an English original.

The forty-page history in prose tells the story of the boy and girl named in the title who were orphaned at an early age and have to live in poverty but stay honest children. Growing up the boy Rudolph has the chance to go to the colonies in the Far East (here to the East Indies) where he succeeds in making his fortune. Back at home he is able to live in great style, together with his re-found sister Susanna.

There are four hand-colored full-page illustrations with mounted fabrics and the fourth one with a movable part - Rudolph and Susanna driving horses.

Does anybody recognize the English version of the book? Maybe it is a Dean title as *Rose Merton* was. We would be very grateful to receive information about it.

Theo Gielen
The Netherlands

Q. I am seeking a copy of a miniature handmade book by Maryline Poole Adams entitled *The peepshow Alice*. I would very much appreciate being contacted by anyone who might know of a copy of this book being offered for sale.

Bettyrae Eisenstein
Pasadena, CA

Q. As far as I am concerned "pop-up book" hides an enormous amount of other "special" books. Books with flaps, pockets, cut-outs, sound, mechanical paper devices, pop-ups, interactive elements, etc., etc. So often I'm asked to give a lecture about my work and I always include a bit of history on pop-ups from the invention of the printing machine right up to now and show slides of old and new books that, in my opinion, were landmarks in our industry. Just to give a few examples:

1. *Pinocchio*/Blue Ribbon
2. *Nister/Wonderland pictures*
3. Meggendorfer
4. Bookano books
5. *Many mice of Mr. Brice*/ Random House
6. *Haunted house*/Jan Pieńkowski
7. National Geographic series (Jim Diaz, John Strejan)
8. *Human body* (Vic Duppa-White, David Pelham)
9. Star books (Purnell)

10. Christmas items, greeting cards, toy books, etc.

If anyone feels I'm missing something that is a milestone and has a good picture (or slide) of it, please contact me. There are certain areas or periods I have little or no knowledge about.

I once saw a book printed around 1540 and the subject was races/tribes around the world. The left page had some blurb about a tribe and the right page had a pocket with a cut-out character of that race and in the back was a "globe" of the world with segments (like an orange) held together in the middle. The top and bottom ends had string attached to them, all going through beads at the top and bottom so that, when the string was pulled the "segments" formed a globe. Unfortunately I have no pictures or title.

Another famous book I've seen (again no picture or title in my possession) is a medical book with flaps unraveling the human body. This is one from the 16th century as well. Another famous one I've seen is a book by the German astrologer, Apianus, on astrology. (There are three copies left in the world, the Met in New York and the British Museum among them.) The early "printed books" still had a hand-made mentality about them, understandably.

Does anyone have some more information from that period? Then, as far as I'm concerned, there is an enormous gap up to the 1850's.

I am interested in receiving information about the following things: How the invention of the postage stamp helped the rise of the postcard and the 3D greeting cards? (Victoria and Albert Museum collection). How the mechanical toy industry in Nuremberg, Germany encouraged Meggendorfer in his work? Who was the first person to make a 3D scene or pop-up? It must have been before 1870 because I have a Christmas card with a 3D scene from that date.

If anyone has any information I might be interested in, please contact me.

Ron van der Meer
Garden Cottage/18 Ditton Park Rd.
Datchet SL3 7JB England

Q. For the preparation of an article on the *Schreibers stehauf bilderbücher* and the *Schreibers stehauf-märchenbücher* as published in Germany in the 1930's until the 1950's, I would like to have more information about the English and Italian editions of these pop-up books. The books measure 15.5 x 24 cm., their text (mostly) printed parallel to the spine, have four pop-up scenes (cut and fanfolded) on heavy board, rather simple

but nicely illustrated with a remarkable use of perspective.

I know at least one English edition: *Hallo the railroad!* Schreiber Plastical Picture Book, no place, no date but about 1950. Who knows or owns other titles from the series? Maybe there is somewhere on the books a listing of other titles or an advertisement for the series?

An Italian translation was published during wartime (?) by Casa Editrice Mediterranea in Rome as *Album Mediterranea* and/or *Mediterranea-Album rilievo*. I know from a no. 1 *Nello zoo* and a no. 4 *Buon viaggio*. Is there anybody amongst the readers of MS who can give me more information? I know about the South African and the Spanish editions of these books, but does anybody know about editions in other languages?

Theo Gielen

Q. Are there any collectors who would open their homes by appointment to members to see their collections?

Susan Rothwell
Salt Lake City, Utah

A. Several people have visited my home to see my collection and I would welcome others. I have also had the opportunity to see several other private collections and enjoyed meeting the collectors and seeing unique books in their collections.

Ann Montanaro
East Brunswick, N.J.

Q. I would like to find out where I could locate a complete list of all pop-up publications of Blue Ribbon Press (as well as Pleasure Books, Inc.), all of which were published, I believe, in the 1930's. I have noticed that some of the early Mickey Mouse pop-ups were published by Blue Ribbon Press, but some were published by other publishers in other languages and other countries, but using the Blue Ribbon format. Was there a connection? Would there be a list of these foreign Mickey Mouse pop-ups as well?

Bettyrae Eisenstein

Q. In 12 plus years of collecting pop-ups I have never come across a pop-up book made of fabric (a cloth book). I recently obtained *Pop-up zoo friends*, Checkerboard Press, 1989. ISBN 0026891883. It has two pop-ups of a monkey and a giraffe. Does anyone know of others?

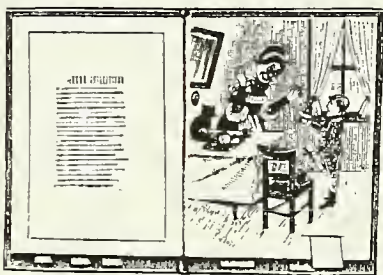
Frank Gagliardi
Plainville, CT

A. In response to a question raised by Francis Gagliardi regarding record albums with pop-ups, there is also an LP record album of the Swedish pop group from the 1970's ABBA that has a pop-up scene in its covers. And, a nice Christmas scene pops up in the album of German singer Heino: *Deutsche Weihnacht . . . und festliche Lieder* on the label EIM-Electrola, nr. CO64-29539, with the pop-up cover design from Atelier Patelli.

Theo Gielen
The Netherlands

Q. In a recently acquired catalog of old children's toys, published in 1895. We found under number 4864 the offer of:

Tab-operated Picturebooks by Meggendorfer, in ca. 8 different titles, are the funniest movable picturebooks that exist; full of humour and pleasantry, with fitting verses, fetching movements and lasting mechanics, Mark 5.00 a piece, new small edition Mark 2.50.



We agreed with the bragging text of the recommendation but wonder about its last part: who has ever heard of or even seen copies of Meggendorfer books in a "small edition," so small that they cost only half the price of their "normal" edition?

Please contact us if you have any information.

Theo Gielen

Q. How do members sell their unwanted pop-ups?

Clive Sayer
Kent, England

Q. Would members be interested in having a way to sell books to one another? Does anyone have an idea of how that might be done? Some ideas which have been suggested are: a password-restricted web site, a list in the newsletter of people who have lists of books for sale, a

jointly-produced catalog sold at cost. If you are interested, please let me know.

Ann Montanaro

Catalogs Received

Books of the Ages. Catalogue 21. Gary J. Overmann. Maple Ridge Manor. 4764 Silverwood Dr., Batavia, Ohio 45103. Phone: 513-732-3456.

Page Books. Catalog 11. 117 Danville Pike, Hillsboro, OH 45133. Phone: 937-840-0991. pagebook@dalco.net

Jo Ann Reisler, Ltd. Catalogue 48. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. Email: Reisler@clark.net.

Unicorn Books. Catalogue 90. 56 Rowlands Ave., Hatch End, Pinner, HA5 4BP, England. Phone: 0181-420-1091. Fax: 0181-428-0125. <http://www.unicornbooks.co.uk>.

New Publications

The following titles have been identified from pre-publication publicity, publisher's catalogs, or advertising. All titles include pop-ups unless otherwise identified.

All the world's a stage: A pop-up biography of William Shakespeare. By Michael Bender. Chronicle. September. 8 3/4 x 8 1/2. 20 pages. \$14.95. 0-8118-1147-6.

The amazing pop-up music book. [Includes a working keyboard as well as pop-ups.] By Kate Petty and Jennie Maizels. September. Dutton Children's Books. 9 x 12. 14 pages. \$22.99. 0-525-46160-4.

Animal noises: On the farm. [simple pop-ups] TODTRI Book Publishers. 5 1/2 x 5 1/2 10 pages. \$2.98. 1-57717-096-2.

Also: *In the country.* 1-57717-0982-9. *In the jungle.* 1-57717-097-0. *My pets.* 1-57717-099-7.

The art of science. By Jay Young. [A pop-up book about how science has influenced artists.] October. Candlewick. 0-7636-0754-1. \$27.99.

Ask Babaloui: A fortune-telling activity kit. By Dale Gottlieb and Jane Burns. August. Chronicle. 7 1/2 x 7 1/2 inches. \$14.95. 0-8118-2495-0.

Beauty Mouse and the Beast. By Keith Moseley. Van der Meer Books. (Distributed by Abbeville.) \$8.95.

Also: *Cindy Mouse. Robinson Mouse. Snow Mouse and the seven moles.*

Bertie bones. By Tim Wood. [Pop-up in coffin lid.] 12 pages. 5 x 8 inches. 12 pages. \$4.95.
0-7641-5165-7.

Also: *Gussie ghost.* 0-7641-5166-5.

The Bible made easy: A pop-up, pull-out, interactive Bible adventure. By Alan and Linda Parry. Thomas Nelson. 9 x 12 inches. 24 pages. \$16.99.
0-849-95902-0.

Busy preschool: An interactive book with pull-tabs. By Jo Lodge. \$9.99. Dial.

Captain Calamity's big mistake. Playmobil Books. 7 1/2 x 8 inches. 10 pages. \$7.99. Reader's Digest Children's Books. 1-57584-301-3.

A Christmas carousel. [also an advent calendar] By Francesca Crespi. October. Chronicle. 8 x 9 3/4 inches. 5 three-dimensional spreads. \$12.95. 0-8118-2614-7.

Christmas playset: With wind-up train, pop-up scene, sound chip, light, and punch-out characters. By Paul Stictland. September. \$24.95. Piggy Toes Press. 1-5811-7048-3.

The Civil War: A new view, in close-up 3-D. (Four scenes.) By Mark Frey. Running Press. \$19.95.
0-7624-0614-3.

Colors pop-up fun. By James Diaz. September. Piggy Toes Press. \$7.95. 1-5811-7067-x.

Also: *Counting pop-up fun.* 1-5811-7068-8.

Curious George's pop-up storybook house. September. Houghton Mifflin. \$20.00. 0-3959-7908-0.

DK amazing pop-up pull-out 3D timescape. By Richard Platt and Stephen Biesty. September. 10 x 13 3/4 inches. 8 pages. 0-7894-4716-9.

The elements of pop-up. By David Carter and James Diaz. October. Little Simon. \$34.95. 0-6898-2224-3.

Follow the dump truck. Tonka pop-up board books. October. Scholastic/Cartwheel Books. 4 1/2 x 4 1/2 inches. 6 pop-ups. \$4.50. 0-439-08287-0.

Also: *Follow the fire truck.* 0-439-08287-0.

Follow the tow truck. 0-439-08287-0.

Follow the tractor. 0-439-08287-0.

Hanukkah! By Sarah Freedland and Sue Clark. Candlewick. October. \$18.99. 0-7636-0890-4.

Heroes of space: A three-dimensional tribute to 40 years of space exploration. Intervisual Books. 12 x 12 inches. 8 pages. \$29.95. 1-58117-054-8.

Laura the pet vet: Fisher-Price little people pop-up playbooks. 4 1/2 x 4 1/2 inches. 12 pages. Readers Digest. \$4.50. 1-5758-4197-5.

Also: *Who will play with kitty?* 1-5758-4199-5.

Let's play. [tabs and lift-the-flaps] Little, Brown. 9 x 7 inches. \$7.95. 0-3166-4897-3.

Also: *My day.* 0-3166-4898-1.

Little snail's big surprise. By Carla Dijs. Child's Play. \$8.99.

Monet's house at Giverny: A pop-up carousel. July, 1999. 32 pages. Universe Pub. 0-7893-0268-3.

The movable Mother Goose. By Robert Sabuda. September. Little Simon. \$19.95. 0-6898-1192-6.
Limited edition: \$100.00. 0-6898-3149-8.

The pop-up book of phobias. Gary Greenberg, editor. November. William Morrow. \$24.95.
0-6881-7195-8.

Roxie and Bo together. Candlewick Press. 8 x 8 1/2 inches. 20 pages. \$12.99. 0-7636-0879-x.

Runaway kitten. By Carla Dijs. Childs Play. 16 pages. 8 x 7 1/2 inches. \$8.99. 0-8595-3669-6.

The secret fairy party book. By Penny Dann. September. Orchard Picture Books. 6 x 8 inches. 16 pages. \$14.95.
0-531-30183-4.

Snappy little bugs. By Claire Nielson. Millbrook Press. \$12.95. 0-7613-1279-X

Also: *Snappy little farmyard.* 0-7613-1278-1. *Snappy little Christmas.*

Truck jam: A monster truck pop-up. By Paul Stickland. September. Dutton. \$15.99.
0-5254-6086-1.

Wild animals pop-up. By Rod Campbell. WJ Fantasy. \$7.95.